# ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

*Published* on microfiche by: Somerset House, 417 Maitland Avenue, Teaneck, New Jersey 07666.

*Date* of publication and production of master: 1975.

*Series:* The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

*Serial numbers:* Each title is given a seven-figure serial number in the top right-hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum, the second three-figure group signifies the accession number for that title.

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*Technical data:* Producing laboratory: NCR Corporation, Beltsville, Maryland 20705.

# chagall

## RECENT WORKS

November 13 — December 8, 1956

galerie chalette

45 west 57th st., new york 19, n. y.

Photograph — Lotte Jacobi

## PORTRAIT

He's asleep
He's awake.
Right away he's painting
He grabs a church and paints with the church
He grabs a cow and paints with the cow
With a sardine
With heads, hands, knives

He paints with an oxtail
With all the dirty passions of a little Jewish town
With all the exacerbated sexuality of provincial Russia
For France
Without sensuality
He paints with his hips
He has eyes in his hinder parts
Suddenly it's your portrait
It's you gentle reader
It's me
It's him
It's his betrothed
It's the corner grocer
The girl who brings home the cows
The midwife
There are puddles of blood
They are washing newborn babies in them
Skies gone mad
The latest thing in mouths
The corkscrew Tower
Hands
Christ
He's Christ himself
He passed his childhood on the cross
He cuts his own throat every day
Suddenly he's not painting any more
He was awake
But now he's asleep
He's choking on his cravat
Chagall is astonished to be still alive.

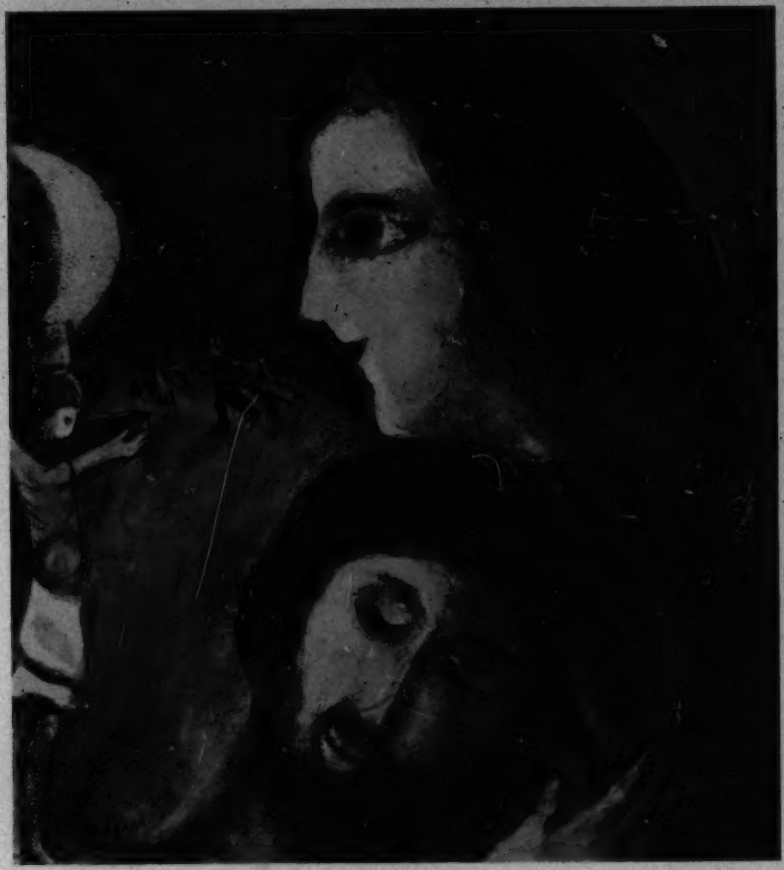
BLAIZE CENDRARS

translated by John dos Passos*

Chagall is a conscious artist. While the selection and combination of his images may appear illogical from a representational viewpoint, they are carefully and rationally chosen elements for the pictorial structure he seeks to build. There is nothing automatic in his work. In fact his much talked of illogicality appears only when his paintings are read detail by detail; taken in the composite they have the same pictorial integrity as the most naturalistic painting, or the most architectural cubist work of the same level of quality. He is an artist with a full color sense. He has a deep regard for technique. He is a subtle craftsman who, rather than dull his hand in virtuosity, affects clumsiness. He is an artist who has been content with a limited repertory of representational forms. But his work of nearly forty years shows a persistent effort to bring out new and richer effects from his consciously limited thematic material by unaccoustomed arrangements and by a steady development of a more complex technique. In an age that has fled from sentiment he has drawn constantly on it for his stimulation. And our debt to Chagall is to an artist who has brought poetry back into painting through subect matter, without any sacrifice of his painter's interest in the picture for itself, and entirely aside from any communication that can be put into words.

JAMES JOHNSON SWEENEY*

*Reprinted from MARC CHAGALL by JAMES JOHNSON SWEENEY, 1946. The Museum of Modern Art, New York.



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12

13

15

# CATALOGUE

1. Two Heads, 1950.
   Gouache, 21 x 18¾"

2. Painter and Village, 1950-55.
   Gouache, 16½ x 19¼"

3. Wedding, 1955-56.
   Gouache and Oil, 19¾ x 21½"

4. The Barn Yard, 1953.
   Lavis, 17¾ x 22½"

5. Circus, 1953.
   Lavis, 23 x 17¾"

6. Trapeze, 1949.
   Watercolor and Lavis, 25¼ x 19½"

7. Two Heads, 1955-56.
   Gouache and Oil, 24¼ x 18"

8. The Harp, 1955.
   Gouache, 14½ x 11¼"

9. Christ and the Painter, 1951-53.
   Gouache, 25½ x 19½"

10. The Branch, 1952.
    Lavis, 25 x 19¼"

11. Couple with Cock, 1953.
Gouache and Lavis, 24¼ x 18¼"

12. Vence, 1952.
Lavis, 17¾ x 22½"

13. David, 1955.
Watercolor, 25½ x 19¾"

14. The Night, 1953.
Gouache, 24¼ x 18¼"

15. The Embrace, 1954.
Watercolor, 26 x 21½"

16. Mother and Child, 1950.
Watercolor, 14 x 11"

17. The Bouquet, 1953.
Ink and colored Crayon